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MANUAL  
TO ACCOMPANY  
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*THE FOX SERIES OF READERS*

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# THE FOX MANUAL

FOR  
TEACHING READING  
WITH  
THE FOX READERS

BY

FLORENCE C. FOX, ED.B., PH.B.

SPECIALIST IN EDUCATIONAL SYSTEMS, U. S. BUREAU OF EDUCATION,  
WASHINGTON, D. C.

AUTHOR OF "FOX'S INDIAN PRIMER," AND "VERSES OF THE ART SONG  
CYCLES"

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## INTRODUCTION

*The principles, methods, and devices* connected with the teaching of reading which are set forth in this manual are not theoretical, but practical; the result of many years' experience and study of the art of teaching little children to read.

*The Mother Goose Rhymes* serve as an introduction to the phonic lessons in the Primer. They are rich in content and when classified they present an ideal system of phonetics which does not in any way detract from their literary value.

The stories in the readers of the series are gathered from the classics of childhood, the Norse folk tales, the English fairy tales, the German *märchen*, and from the folk-lore of India. The dramatic form in the early readers makes it possible for every child to have some part in each reading lesson.

*The elimination of blackboard reading* to a great extent is one of the important features of this method of teaching reading. Reading from the blackboard is an unnatural method which takes many weeks to acquire and which the pupil will never use in his later reading. It has been the chief cause of eye strain and often results in injury to the sight.

Place the book in the hands of the pupils from the first days of school, and use the blackboard for graphic pictures in chalk modeling, for word lists, for development lessons,

and for the use of the child in his writing, spelling, drawing, and number lessons.

*The study recitation* is the type of lesson recommended for these first lessons in reading. That type of lesson in which the teacher and pupils work out together the problems of sound and symbol, of thought getting and thought giving, in a free and happy companionship.

*The daily program* in this manual is designed to assist the teacher in organizing her work during the first weeks of school. It suggests a time allotment, an arrangement of classes in logical sequence with reference to subject, and provides for one period each day for activities which may be correlated with the reading work.

*Outlines for the subject matter* suggested in the daily program will be found in the manual listed under the different subjects with suggestions for the use of the various activities.

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# **THE FOX MANUAL**





# The Fox Manual

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## SUGGESTIVE DAILY PROGRAM FOR USE WITH THE FOX PRIMER

9:	9: 10	Opening Exercises and Hygiene		
9: 10	9: 25	Music		
9: 25	9: 40	Writing Drill -	-	Phonic Exercise from Fox Primer and Speller
9: 40	10: 10	Reading	-	- Fox Primer Exercise
10: 10	10: 25	Number Construction		
10: 25	10: 45	Recess		
10: 45	11: 00	Story Telling -	-	Henny Penny—see list
11: 00	11: 20	Reading	-	- Fox Primer Exercise
11: 20	1: 00	Noon Hour		
1: 00	1: 20	Elementary Science		
1: 20	1: 30	Physical Training		
1: 30	1: 50	Reading	-	- Fox Primer Exercise
1: 50	2: 00	Games -	-	- Phonic Game from Fox Primer
2: 00	2: 10	Spelling	-	- Written Exercise in the at family. Fox Speller
2: 10	2: 20	Recess		

**M. W. F.**

**2: 20 3: 00 Literature and dra-  
matization - - Henny Penny — Fox  
First Reader**

**T. Th.**

**2: 20 3: 00 Other activities—see list.**

**List of Stories for Oral Language; preparing for reading  
lessons in The Fox First Reader:**

**Henny Penny—English Fairy Tales.**

**Titty Mouse and Tatty Mouse—English Fairy Tales.**

**The Three Little Pigs—English Fairy Tales.**

**Lambikin—Indian Fairy Tales.**

**Jack and his Fortune—English Fairy Tales.**

**Johnny Cake—English Fairy Tales.**

**The Old Woman and her Pig—English Fairy Tales.**

**Little Red Ridinghood—Forty Famous Fairy Tales.**

**The Pancake—Tales from the Fjeld.**

**The Three Billy Goats Gruff—Popular Tales from the  
Norse.**

**Teeny Tiny—English Fairy Tales.**

**List of Stories for Oral Language; preparing for reading  
lessons in the Fox Second Reader:**

**Gudbrand on the Hillside—Dasent's Popular Tales of  
the Norse.**

**The Lad who Went to the North Wind—Dasent's Popular  
Tales from the Norse.**

**Why the Sea is Salt—Dasent's Popular Tales from the  
Norse.**

**Lord Peter—Dasent's Popular Tales from the Norse.**

**All Change—Europa's Fairy Tales.**

Thumbkin—Europa's Fairy Tales.  
Johnnie and Grizzle—Europa's Fairy Tales.  
The Monkey and the Crocodile—Jataka Tales.  
The Cat on Dovrefell—Dasent's Popular Tales of the  
Norse.  
The Flight of the Beasts—Jataka Tales.  
The Husband who was to Mind the House—Dasent's  
Popular Tales from the Norse.  
The Honest Penny—Tales from the Fjeld.  
Three Years without Wages—Tales from the Fjeld.  
Little Freddy and his Fiddle—Tales from the Fjeld.

NOTE: The teacher may prepare for her story telling directly from the *Fox First and Second Readers*, or the books mentioned in this list which contain these stories may be secured from G. P. PUTNAM'S SONS, 2 West 45th St., New York City.

cultivation of English speech and for the lessons needed with the children. These data have been collected from the best English lexicons and arranged for ready reference. The rules for the pronunciation of short *u*, and for the broad sound of *a*, in words like *bath* and *half*, are especially recommended for study by the teacher.

**a. Phonic games in oral drills:**

Phonic games in oral drills add much interest. The idea of a set task should never be apparent in this early work. What the child can do, readily and easily, should be the limit of the teacher's requirement. Return again and again to the difficulty, but always keep the game element in the child's mind.

**b. Defective hearing and speaking:**

Defective hearing and speaking should be noted at once. Seat children so afflicted near the teacher's desk, where they can hear distinctly all that she says. Help from the teacher and the pupils should be given these children many times a day.

**c. Obstacles to overcome:**

Many obstacles may be overcome if the teacher is able to show the child in what part of the mouth the sound is made. The simplest classification is as follows:

b, f, m, p, v, w, and wh, are lip letters;

j, s, z, ch, sh (ng, c, and g, soft) are teeth letters;

d, l, n, r, t, y (th, aspirate and subvocal) are tongue letters;

k, q, h (ng, c, and g, hard) are palate letters;

**d. Divide the word into its single sounds:**

Divide the word into its single sounds, for that is the way the child hears it. There are only forty-five of these sounds to be learned to give the child a key which will unlock any phonetic word in the primary reading books.

**3. Matter and method in oral phonic drills:**

**a. Analyzing words into their sounds:**

Slow pronunciation of the word is the surest way of analyzing it into its single sounds. The teacher pronounces the word slowly and then asks the child to repeat it after her.

**b. Consonant sounds: see page 57.**

The Phonic Chart gives a list of words for drill on consonant sounds. The pure consonant sound is more easily distinguished if it comes at the end of the word. An initial consonant is too closely associated with the vowel which follows. For that reason use the list beginning with the word "bob," for the consonant drills, prolonging the final b sound until the child hears it very distinctly. When he has the sound of b, give him the words beginning with b,—b a g, b o g, b u n, b e t, b i d; sounding them slowly and distinctly with a short interval between each sound.

b, as in bob-b-b-, b a g, b o g, b u n, b e t, b i d;

c, as in cock-c-c-, c a n, c o g;

d, as in dad-d-d-, D a n, d o t, d u g, d e n, d i g;

f, as in fluff-f-f-, f a t, f o x, f u n, f e d, f i t; etc.

Give a few of these sounds in a lesson, and select without regard to order in the chart. Alternate these drills with those which are given from the Primer to emphasize the

vowel sounds. Make these exercises short and snappy, passing on from one sound to another whether the child has mastered them or not. This power to analyze oral words into their sound units is developed slowly and must be free and spontaneous on the part of the child, if the best results are to be secured.

**c. Vowel sounds:**

For the drills on the vowel sounds, use the words in the Primer, beginning with the rhyme, "Jack Sprat had a cat," prolonging the sounds in the word "cat," with especial emphasis on the vowel sound. Follow any order that seems best in the Primer, passing from the short *a* series to the short *e*, and selecting certain rhymes to illustrate certain sounds, or from short *a* to long *a*, short *e* to long *e*, etc. The order does not so much matter if the different vowels and consonants are developed.

**d. Phonic rhymes for vowel exercises:**

Teach in this connection the rhymes that are found at the end of each short vowel series in the Primer on pages 13, 23, 33, 43, 55. Let the children memorize them, chant and sing them, practicing over and over the refrain at the end—giving the capitals the long sounds, and the small letters the short sounds.

**Vowel Exercise for short a:**

I heard a lambie say,  
This little sound of *a*:  
    "*a—, a—, a—,*  
    *O, come and play,*"  
I heard a lambie say;  
*A,a, A,a, A,a, A,a, A,a,*  
*a,a, a,a, a,a, a,a, a,a,*

e. **Phonic games for oral drills:**

A phonic game which introduces the phonic word and at the same time calls attention to the content of the word is as follows:

Teacher—I am thinking of a word that sounds like c-a-t.  
See if any one in the class can tell what it is.  
Hands up. John's hand is up. He has a word  
that sounds like c-a-t. John, don't tell me your  
word but tell me something about it and see if we  
can guess *your* word.

John—I am thinking of something to wear on the head.

Teacher—Is your word hat?

John—Yes, my word is hat.

Teacher—Hat is not my word but it sounds like h-a-t. Has  
someone else a word that sounds like c-a-t, h-a-t?  
Jennie's hand is up. Tell me something about  
your word that sounds like c-a-t, h-a-t.

Jennie—I am thinking of something the cat catches.

Teacher—Is your word r-a-t?

Jennie—Yes, my word is r-a-t.

Teacher—R-a-t is not my word, but it sounds like r-a-t.  
Has someone else a word that sounds like c-a-t,  
h-a-t, r-a-t? etc.

The teacher pronounces the phonic word slowly and the children must follow the same method with their words. This exercise continues until someone guesses the teacher's word. That pupil comes before the class, thinks of a word and asks the class to guess what it is. Each child must describe his word and let the class guess it, pronouncing the word slowly to divide it into its sounds. At first the pupils may have difficulty in giving these descriptions, but with a little practice they become quite expert in thinking of and in



guessing words in the different families. The Word Families in the Appendix of the Primer will furnish suggestive material for teacher and pupil to use in developing lists of phonetic words.

### **Second phonic game for oral drills:**

In the second game for oral drills the teacher touches some object in the room, pronounces its name slowly, and then asks the pupil to do the same. The pupil then indicates some object in the room, and asks another pupil to sound its name.

These words will not always be phonetic but may be easily analyzed in oral work.

desk	chair	board	pen	pen-cil	book
ta-ble	chalk	floor	win-dow	wall	wood
plas-ter	box	seat	map	ru-ler	chart

Action words may be used in the same way. A pupil acts a word and asks another to sound it; the pupil walks, writes and reads, stands or sits, and does many things which afford an opportunity for drills of this kind.

### **Third phonic game:**

A third game may be played with the Mother Goose Rhymes found in the Primer. These will prepare the pupil for the Primer lessons which are given from the book. The Primer is not to be used by the pupil in these lessons, as the drills are oral.

The teacher reads or recites to the class the first line of a rhyme in the Primer without pronouncing the final word in the rhyme which is phonetic, and the class supply the word to complete the line. If the class is not familiar with the rhyme, the teacher would do better to read it over two or three times before she asks the class to supply the final

word. The final phonetic words are all given slowly for analysis into individual sounds.

Teacher—reads or recites—Jack Sprat had a—

Class—c-a-t,

Teacher—She is not very—

Class—f-a-t,

Teacher—Said little Jack—

Class—S-p-r-a-t.

Then the teacher may call on individual pupils to supply the words.

Teacher—Jemmy

Pupil—J-e-d,

Teacher—Went in the—

Pupil—sh-e-d,

Teacher—And made a—

Pupil—t-e-d,

Teacher—of straw his—

Pupil—b-e-d.

This exercise may be carried through the vowel series in the Primer in any order the teacher may select. A sequence of the short vowels may follow each other, a sequence of short and long vowels, or an entire series completed before another is begun, although the last mentioned is not recommended.

During these games the teacher is on the alert to detect in individual children a need for special training, and to find in her class those who are eye-minded and those who are ear-minded and to give to them the attention which they need. The ear-minded children will surpass in these exercises and will have difficulty probably with the printed forms.

## **READING FROM THE PRIMER**

### **II. Association of the Symbol with the Sound:**

#### **1. Means to be used in the study of printed forms:**

During the oral phonic drills the child has in his desk a copy of the Fox Primer. No other form of study can be compared to the child's silent communion with a book. He may even learn to read in a natural and easy manner, if he is supplied at his desk with material which he can examine during his leisure moments. Many children have learned to read in this way. Plenty of books should be at the child's disposal during the first year of school.

#### **2. Matter and method:**

##### **FIRST READING LESSON FROM THE PRIMER**

A Fox Primer should be in the hands of each pupil in the class.

They open their books at the first lesson on page 4, and the teacher reads from her copy the rhymes of Mother Goose with which the children are more or less familiar.

Teacher says: This book has a story page and a picture page. The story page is my page and the picture page is yours.

I will read the story to you from my page and you may see if you can find the rhyme word near the picture on your page. Teacher reads—Jack Sprat had a—, and then says—"Who knows what the rhyme word is?"

Class—cat.

Teacher—Yes, and who can find it near the picture?

The class point to the word near the picture.

Teacher reads—He is not very—

Class point to the word—fat.

Teacher—Said little—

Class—Jack Sprat.

Teacher—Now, what child can find the rhyme words while I read? Jennie may try.

The teacher reads the rhyme and Jennie finds the words at the end of the line, which are the phonic words, and pronounces them. This exercise goes around the class and the teacher takes the second group of words:

Teacher reads—Bat,

Class—bat,

Teacher—Come under my—

Class—hat.

Teacher—Now we'll read the third story about Rowley.

Teacher reads—So off he marched with his opera—

Class—hat,

Teacher—And on his way he met with a—

Class—rat.

Teacher—We have found all the rhyme words on the page.

Can any one point to one of them and pronounce it?

Can any one sound them?

The teacher may need to reread the rhyme occasionally to refresh his memory.

Be sure that the child sounds these words in single sounds and not as phonograms.

The work may progress along several different lines as soon as the class is well started with the first rhymes in the short *a* series. A sequence from short *a* to short *e*, etc., may be followed, or from short *a* to long *a*, or the regular order in the book. This will be optional with the teacher. One of the principal features of this method is its adaptability;

there is no set rule for length of lesson, amount to be covered in a given time, nor for order of procedure.

The pictures in the Primer are unusually artistic and suggestive, and will repay any amount of study which the teacher may care to give them with her children. The sorrowful attitude of Jack Sprat over the leanness of his cat; the pursuit of the bat by the little boy who has run "over the hills and far away," to capture one of the swiftest fliers in the winged kingdom; the exquisite dress and manner of the frog Rowley are only the first of a series of character delineations which have never before been offered to the readers of Mother Goose Rhymes.

The Vowel Exercises on pages 13, 23, 33, 43, 55, should be memorized by the class and daily practice given in these exercises to fix the sounds of the long and short vowels in the child's mind and help him to vocalize them properly. Where the two sounds are given together, the capital represents the long sound and the small letter the short sound.

The Phonic Exercises which follow the Vowel Exercises are a review of the phonic words developed in each short vowel series. They should be used as a chart for practice in the different sounds. There is no special requirement in connection with these exercises; the child may proceed to the next step if he has not been able to sound all the words in these exercises. But he should come back again and again until he has mastered all the sounds which are found in these reviews.

The Word Families in The Fox Speller are a completed list of the different families represented in the Phonic Exercises. The teacher should turn to these often to complete her material for drills on the different endings in all the series.

**The Phrase Exercises** are of especial importance. Only through practice on the phrase will the pupil become a fluent and easy reader. Do not press the matter, however, of reading the phrases in the beginning. Ask the class to read what they can on the page, but be sure they read well what they attempt. The articles *a* and *the* should be elided with the words which follow them. Quick sight drills should be given when the pupils can read the phrases readily.

#### THE CONTENT SIDE OF THE PRIMER

No literature in the world holds so high a place in the child world as The Mother Goose Rhymes. The teacher can make as much of their content as she will. After a few lessons with the phonic elements in the Primer she will find her children turning to the thought or content of the material they have been working with. They will be reading the rhymes for themselves. As soon as this interest is shown encourage the children to take the place of the teacher in the development lessons, one pupil reading the rhyme and another finding the rhyme word.

This material may be used as a basis for many forms of activity:

Posing and acting a story rhyme, Jack Sprat and his cat; Mr. Rowley on the way to the opera; catching the bat; the baker man; the piper; three men in a tub; the top; rain, rain go away; are all distinctive types, easily represented and recognized.

Drawing pictures of the bat, the opera hat, the piper's horn, the tub, the top, etc., will help to fix the association of the idea and the printed form if the appropriate words are placed by the picture. These words may be written or made from dissected alphabets.

**Color work** may be used to enhance the image,—the children painting their drawings or coloring them with crayons. There is no seat work more valuable than this. It is educative and closely connected with the reading lesson.

The writing lessons should be based on the words which the child learns in these early lessons; at, bat, cat, hat, etc., make the best of material for lessons in penmanship. There is only one new element in each word when the family name has been mastered, and that is repeated over and over each time the word is written.

**Building words from the sound elements** which the child has learned may begin as soon as he can sound and write. Three elements; b, a, t, will make two words—bat and tab, etc. The phonic elements on the first page of the Primer, c, a, t, f, s, p, r, b, h, will furnish material for a number of words; cat, fat, bat, Sprat, hat, rat, cap, sap, tap, rap, sat, pat, being easily formed when the child knows the sound and can write the letter which represents the sound.

**The method of word building at the seat** requires an alphabet of written and printed symbols from which the child can select the right letters. The teacher should prepare the written letters, and the printed ones can be bought at any primary school supply house.

### **Writing:**

The first lessons in writing should be given with the class at the blackboard. The teacher sounds a letter and the children write it on the board. Then she sounds another and another and the children write them in a line above their spaces. Then she sounds three of these letters and asks the class to write them together to form a word.

**Teacher**—Class, please write the letter for this sound on the board.

**Teacher** sounds short *a*.

**Class** write *a* on the board.

**Teacher**—Write *b*, giving the sound.

**Class** write the letter *b*.

When the children have written *a*, *b*, *t*, *p*, on the board the teacher sounds *b*, *a*, *t*, and asks the class to write them. Then *t*, *a*, *p*, and *p*, *a*, *t*, may be dictated in the same way. The children will enjoy building their own words as soon as they acquire a little skill in writing the letters.

### **Spelling:**

It is a short and easy step from the exercises just given, in word building, to the still more formal lessons in spelling.

There is no reason why the child should not use the name of the letter as soon as he knows its sound. He will acquire it unconsciously and will use it in the same way. The same method may be used in the spelling lesson that is given for word building with the sounds of the letters.



## CHAPTER II

### ORAL LANGUAGE—STORY TELLING

#### **1. Means:**

A period of oral language occurs in the daily program which should be used each day for story telling and for reproduction by the children. This work, in the early months of school, is far more important than reading or number work and is usually much neglected. Choose for the first material the stories from the Fox First and Second Readers so that while the children are cultivating the art of oral expression they are being prepared for the reading lessons which come later.

#### **2. Matter and Method:**

These stories are given in the list under the daily program. The Putnam books from which the stories are taken should be consulted by the teacher to get a detailed account of each story, and something of the history of these fine old tales as well. The simplified form of the stories which the children will study later in the readers should also be familiar to the teacher when she is presenting the story. Care should be taken to give the repetitions found in the reading text, and as much of the dramatic form as possible, since this will familiarize the children with lines they are to read later.

#### REPRODUCTION

The reproduction of the stories should follow the telling, and many modes of expression may be used. Each mode

has its value in enhancing and clarifying the child's mental image.

Telling the story gives the child a mastery of English speech, and it is the most important and universal mode in use. Practice is the best method of cultivating this art. Do not let anything interfere with the hour for oral language.

Dramatization gives a point to the reading and speaking which it otherwise will not have. Here is a motive which appeals to the child as no other form of expression can. Acting a reading lesson calls forth the most natural and expressive reading of which the child is capable.

Crude drawings on the blackboard will greatly assist the child in his oral expression. If the child has drawn his story, he has held the picture in his mind and has recalled details which otherwise he would have forgotten. When he tells the story he consults his picture to aid his memory, and his interest in his picture relieves him of self-consciousness which is the greatest hindrance to free expression.

Sand-table modeling of these stories will be of value, since here the child reproduces in miniature the exact details of the picture in form and substance. This is true, also, of many other modes of expression. Sand modeling, clay modeling, building fences, houses, etc., with painting, drawing, and writing used for graphic reproduction. The Story of Henny Penny built upon the sand table, with its procession of fowls; the fox and his cave, and the king's palace will all require a study of the nature, of the different birds, their habits and characteristics; it will require judgment in form, size, and proportion; and it will make vivid all the points of this wonderful story. The Three Little Pigs is well adapted to representation on the sand table. The picture of this story will suggest the setting on the sand

"Oh, my! Oh, me! the sky is falling, I must go and tell the king!"

"May I come with you, Henny Penny?" said Goosey Poosey, and Henny Penny said:

"Come along, Goosey Poosey."

So they went along, and they went along, and they went along, till they met Turkey Lurkey, and Turkey Lurkey said to Goosey Poosey:

"Where are you going, Goosey Poosey?" and Goosey Poosey said to Turkey Lurkey:

"I am going with Ducky Daddles," and Turkey Lurkey said to Ducky Daddles:

"Where are you going, Ducky Daddles?" and Ducky Daddles said to Turkey Lurkey:

"I am going with Cocky Locky," and Turkey Lurkey said to Cocky Locky:

"Where are you going, Cocky Locky?" and Cocky Locky said to Turkey Lurkey:

"I am going with Henny Penny," and Turkey Lurkey said to Henny Penny:

"Where are you going, Henny Penny?" and Henny Penny cried:

"Oh, my! Oh, me! the sky is falling, I must go and tell the king!"

"May I come with you, Henny Penny?" said Turkey Lurkey, and Henny Penny said:

"Come along, Turkey Lurkey."

So they went along, and they went along, and they went along, till they met Foxy Woxy, and Foxy Woxy said to Turkey Lurkey:

"Where are you going, Turkey Lurkey?" and Turkey Lurkey said to Foxy Woxy:

"I am going with Goosey Poosey," and Foxy Woxy said to Goosey Poosey:

"Where are you going, Goosey Poosey?" and Goosey Poosey said to Foxy Woxy:

"I am going with Ducky Daddles," and Foxy Woxy said to Ducky Daddles:

"Where are you going, Ducky Daddles?" and Ducky Daddles said to Foxy Woxy:

"I am going with Cocky Locky," and Foxy Woxy said to Cocky Locky:

"Where are you going, Cocky Locky?" and Cocky Locky said to Foxy Woxy:

"I am going with Henny Penny," and Foxy Woxy said to Henny Penny:

"Where are you going, Henny Penny?" and Henny Penny cried:

"Oh, my! Oh, me! the sky is falling, I must go and tell the king!"

"May I come with you, Henny Penny?" said Foxy Woxy, and Henny Penny said:

"Come along, Foxy Woxy."

So they went along, and they went along, and they went along, till they came to Foxy Woxy's cave, and Foxy Woxy said: "This is the way to the king," and Foxy Woxy went into the cave, and Turkey Lurkey went in, but she didn't come out, and Goosey Poosey went in, but she didn't come out, and Ducky Daddles went in, but she didn't come out, and Cocky Locky went in, but she didn't come out, and Henny Penny cried:

"Oh, my! Oh, me! This is not the way to the king!"

So Henny Penny didn't go in, but she ran, and she ran,

#### PART IV

Teacher—Whom did they meet at last?

Pupil—They met Foxy Woxy.

Teacher—What did Foxy Woxy say? (Pupil gives the lines.)

Teacher—Did they all follow him? (Pupil gives the lines.)

#### PART V

Teacher—What did they do when they came to Foxy Woxy's cave? (Pupil gives the lines.)

Teacher—What did Henny Penny do? (Pupil gives the lines.)

Teacher—Did any one tell the king? (Pupil gives the lines.)

This little exercise with the children organizes the story into five acts, as they would be called in a drama, and places the different steps which lead up to the climax clearly before their minds. With this outline in mind they have a comprehensive grasp of the different parts of the story, their relation to each other, and to the tale as a whole. One cause leads to an effect, and this in turn leads to another cause, and so on, until the catastrophe is reached and the wise little Henny Penny has run away home. Of course the children know nothing of parts, nor cause and effect, nor climax and catastrophe; they simply grasp in a general way the orderly sequence of events which runs through the story.

Now the study of the story in detail is comparatively easy. Five units are to be considered, each by itself in close relation to the others, which makes the problem a simple one.

## **VISUALIZING**

### **(a) Visualizing (Part I): Emphasizing the background of the story:**

**Teacher—**Has someone in the class a picture of the story of Henny Penny in his mind?

Does someone remember the first thing that happened in the story?

If you were to draw a picture on the blackboard what would you put into it?

**Pupil—**I would put in a hen.

**Teacher—**How does your hen look?

**Pupil—**She's little.

**Teacher—**What color is she?

**Pupil—**She's black. (Pupil describes some hen she has seen.)

**Teacher—**Where is she standing?

**Pupil—**Under a tree.

**Teacher—**What happens?

**Pupil—**A nut falls on her head.

**Teacher—**What does Henny Penny do?

**Pupil—**She runs away.

**Teacher—**Do you think she looks up into the tree?

**Pupil—**I don't know.

**Teacher—**What do the others think? (A discussion here will bring out the action of the story.)

Suppose you go to the board and draw a picture of the first part of the story and show us just how Henny Penny was standing when the nut dropped. Put in the tree and anything more you see in your picture.

### **Drawing the story on the blackboard:**

If the children have been allowed to draw on the black-

board in a free and unrestrained manner from the first day of school, they will have no fears of what would be to the teacher a difficult task. Children draw as naturally as they point a finger or clap their hands or make any other gesture, and much more naturally than they talk. "I cannot tell it, but I can draw it," is often said by little children who have had this training.

Teach the children to use the side of the chalk in these drawings; downward strokes for vertical objects like trunks of trees, etc., and the side stroke from right to left for horizontal objects, like the ground, and slanting strokes for hills and mountains. The drawings will be crude but will be invaluable as a training in graphic expression.

**(b) Visualizing (Parts II and III): Emphasizing outline of form:**

Teacher—Has someone a picture of the next part of the story where Henny Penny starts on her way to tell the king?

Pupil—She meets Cocky Locky.

Teacher—How does Cocky Locky look?

Pupil—Cocky Locky is bigger than Henny Penny. He has long tail feathers, and a red comb on his head.

Teacher—Could any one cut a picture of Cocky Locky out of paper as he talks to Henny Penny?

Could any one cut out all the birds as they walk along to go and tell the king?

Who comes first?

Pupil—Turkey Lurkey comes first, then Goosey Poosey, then Ducky Daddles, then Cocky Locky, and then Henny Penny at the end.

**Teacher—How does Ducky Daddles look? How is Goosey Poosey different from Turkey Lurkey?**

**Pupil—Ducky Daddles has web feet and can swim.**

**Pupil—Turkey Lurkey is larger than the others.**

**Pupil—Goosey Poosey looks like Ducky Daddles.**

**Teacher—You may take your shears and some paper and cut out a picture of all the birds that went to tell the king. Then you may paste them on a background just as they looked when they were walking along.**

**Cutting the story with paper and shears:**

This mode of expression, that of cutting, emphasizes the outline of the object and is one of the best mediums for early work in graphic representation. Pictures of hens and fowls of all kinds should be placed where the children can study them as they work.

**(c) Visualizing (Parts II and III): Emphasizing motion:**

**Teacher—How many in the class have a picture of the birds as they walked along the road to tell the king?**

**Turkey Lurkey leads the procession, you say? I wonder if any one in the class ever saw a turkey walk?**

**Can any one show us just how they do walk?**

**Pupil—I think they are polite (dignified) as they walk.**

**Teacher—Yes, a turkey is a very graceful bird.**

**Pupil—I think that a duck waddles.**

**Pupil—A goose waddles, too.**

**Teacher—How does a hen walk?**

**Pupil—A hen is graceful, too.**

**Pupil—I think a rooster struts as he walks.**



**Teacher**—Someone show us how a duck walks, and a turkey, and a rooster.

Suppose we have the procession here in the class.

Who would like to be Turkey Lurkey, and Goosey Poosey, and Ducky Daddles, and Cocky Locky, and little Henny Penny.

You may form in line and the class shall see if we can tell who you are by the way you walk.

**Posing the characters in the story:**

Posing is a simpler form of action than dramatization but most important as an introduction to the acting of a story. Many children can take the pose of a character who would have difficulty in acting the part in a play. Let a pupil take a pose before the class and then let the class guess what character he is representing. If a pupil is diffident let him have some practice in posing before he attempts to act.

**(d) Visualizing (Part IV): Emphasizing form and color:**

**Teacher**—How did Foxy Woxy look when he met Henny Penny and her friends? Would you know a fox if you met one? What other animal does he look like?

**Pupil**—He looks like a dog, or a wolf.

**Teacher**—What color was Foxy Woxy?

**Pupil**—Brown—kind of yellow—the color of a collie.

**Teacher**—What color was Turkey Lurkey?

**Pupil**—Turkey Lurkey was a dark brown.

**Teacher**—How about the other birds? What color were they?

**Pupil**—I think Goosey Poosey was white.

**Pupil—**Cocky Locky was dark brown, his feathers were shiny.

**Pupil—**Ducky Daddles was a gray, a kind of spotted gray, I think.

**Teacher—**Do you think you could color your pictures of the birds with your paints? or with your crayons?

Suppose you color those you have cut out and then paste them on a colored background.

### **Painting the story with brush or colored crayons:**

Painting is a difficult mode of expression because the wash of color must be kept within the outline of the object. It is well, therefore, to cut the outline if possible before the children begin to paint. Then the outline will not limit the sweep of the brush. The cutting of the object from white paper should precede the painting, and the finished picture should be pasted on an appropriate background.

### **Painting a landscape for the story:**

Place a small sheet of drawing paper horizontally on the desk. Draw a border with a pencil around the paper one inch in from the edge. Draw a horizontal line across the paper from right to left about half way from top to bottom. This is called the sky line. It may be straight or curving to represent hills and valleys. It should be drawn free hand. The space above this line is the sky and the space below is the ground.

Fill the brush with clear water and wash over the entire paper. Then fill the brush with clear water and draw it across the block of blue paint in the paint box. Wash in the upper sky space on the paper with the brush full of blue paint. If the brush becomes dry, fill it again with clear

water and wash the lower part of the sky space with this water only. This gives a perspective to the picture, leaving the upper part of the sky a darker blue than the lower part near the sky line. If the story is laid in the spring or summer paint the ground green, if in the fall, paint it brown, and if in winter, a light gray.

Mix in the pan a medium green using blue and yellow paints. Fill the brush with the green paint and wash across the ground space from right to left, beginning at the bottom and working upward toward the sky line. If the brush becomes dry, fill it with the water and finish the upper part of the ground space near the sky line with the water only. This will also give perspective to the ground as the shade of green will be lighter at the sky line. All color should be washed in with a sideward stroke from right to left across the entire paper.

When the landscape is dry, cut pictures of trees from green paper and paste on the background. Then paste the pictures of the birds in procession on the background and outline all objects with black ink.

**(e) Visualizing (Part V): Emphasizing form and substance:**

Teacher—I wonder what we see in our picture when the story is finished.

Pupil—I see a cave, and Foxy Woxy just going in.

Pupil—I see all the birds gone but Henny Penny, and she is running home.

Teacher—How would you like to build this story on the sand table?

What part shall we take so that all the people in the story will be there?

Pupil—Let's take the part where Foxy Woxy leads the birds to the cave and tells them that is the way to the king.

Teacher—Someone may model the sand on the table.  
What will you model?

Pupil—We will model hills and valleys and a cave in one side of a hill.

Teacher—Of what shall we make Henny Penny, and Cocky Locky, and all her friends from the barn-yard?

Pupil—We can make them of clay and then put them on the sand table.

Teacher—You may each choose the character in the story you would like to model. Be careful about the shape and size of each.

### **Modeling on the sand table :**

There is no mode of expression more valuable than the sand-table modeling. It represents the object more adequately than any other because length, breadth, and thickness can be expressed by it; it leads to a study of form, of size, and proportion in all the dimensions. More important still, the children's interest is held by it indefinitely, and their enthusiasm as well. It should be used for every story that can be suitably represented in this way.

To make a sand table, buy a kitchen table and nail a strip of board three inches wide around the edge. Line with dark green oil cloth which will hold the water when the sand is wet. Or make a tray of boards about the size of a kitchen table with the rim and lining as given above and lay it over the unused desks in the room, or on some other table.

### **Clay modeling:**

Clay modeling in this connection has an unusual value because there is a direct motive back of the work. As in the case of the story of Henny Penny a demand is made for the representation of the birds in clay to fill in the picture on the sand table. The study which the child gives to the form of the different birds in his modeling comes from his desire to express the picture adequately. The *content* is in his mind and not the *form study*.

Clay can be bought in bricks at twenty-five cents each from any school supply house. One brick will supply a school. It can be broken up and kept moistened in an earthen jar ready for use.

### **(f) Visualizing (Part V): Emphasizing action:**

#### **Dramatizing the story:**

Teacher—Now we have finished the story of Henny Penny, how would you like to play it?

Suppose we let John be the leader. John, you may choose the people you wish for the characters in the story, then you may take them into the cloak room and tell them about their parts.

When they come back we will see if we can tell who the characters are.

Suppose you give the play without talking. Just let us see it by the motions you make. Then afterwards some other members of the class will play the story and both act and talk it, which will be more difficult, for we must know the lines before we can tell them.

Pupil—I will be Foxy Woxy, for I know what he says.

**Pupil**—I would like to take Henny Penny's part, for I know what she says.

**Pupil**—I can tell all the parts of the story.

**Teacher**—Now John may choose his characters, and you must listen to his directions and do just as he says.

### **Dramatization:**

Let the children be as free as possible in arranging for the play. Let the leader choose the parts and assign them and arrange the different acts. It will test his leadership and cultivate his power to organize and execute. Change leaders often so that all the children may have this valuable training. Do not interfere with the progress of the play even if it is a failure. Leave it to the initiative of the children to work out for themselves.

If they cannot do it, call for another leader and another assignment of parts, and let them try again. Nine tenths of the value of this exercise lies in the cultivation of initiative and resourcefulness.

### **(g) Visualization (Parts I, II, III, IV, V): Emphasizing oral expression:**

#### **Telling the story:**

In telling the story those children who have difficulty in oral expression should be encouraged to give the entire story. Those who are more proficient may be of help in filling in or suggesting the next step if the narrator falters or becomes confused. As has been said, a picture on the blackboard will help a diffident child to forget himself.

Grammatical errors may be corrected while the child is talking, if this does not embarrass the pupil and confuse him,

otherwise the correction should be deferred until the child has finished the story.

Some motive should be found for all the oral work in language. To ask a child to stand before the class and tell a story which has been told many times and with which the class is already familiar seems unnatural and artificial and places him in the position of being trained; a position which he recognizes and usually resents. This robs the exercise of all spontaneity and pleasure.

Some motives that may be used:

1. To tell a story about a picture the pupil has drawn.
2. To tell a story to a visitor in the room.
3. To tell a story to a class in another room in the building.
4. To tell the story at home to mother and father.
5. To tell the story to the pupil who has been absent and who doesn't know it.

### **Summary of story telling:**

This outline is given in detail as a guide to the teacher in the study of the other stories in the First and Second Readers of the Fox Series. Each story should be well studied before an attempt at reading from the book is made. Fill all the time possible with this work in story telling, while the children are gaining power to analyze words from the Primer.

When they have read through the short and long vowel series of the Primer they will be ready to read from the First Reader and will be so well prepared with the phonic lessons and story telling that reading from this book at least will have no difficulties for them.

A special study of the reading lessons in the First Reader will be given in detail in the next chapter.

## CHAPTER III

### ORAL READING

#### Reading from the Fox First Reader:

##### I. Means:

The dramatic form in which the story is written *furnishes a motive* for reading which the ordinary reading lesson lacks. The teacher says, "When we can read the different parts of the story of Henny Penny we will play it," and to the individual child, "John, see if you cannot take the part of Cocky Locky in the play," and both the class and John make every effort to master the text so that they may have a part in the play.

The dramatic form adapts the text to every child in the class, for those who are not proficient can read the simpler parts, the better readers in the class can take the more difficult parts, and, if necessary, the teacher can take the book part until some pupil in the class can read it. Soon the entire class will become so familiar with the text of the story, through the oral study, that there will be no child without some part in the reading lesson.

The element of repetition makes easy what would otherwise be a difficult task. With the story told by the teacher in the oral language period and reproduced by the children, and with one or two readings of the text in the class, every child becomes so familiar with the lines that he can give them from memory.



## **II. Matter and method:**

### **THE STORY OF HENNY PENNY**

**1. The study recitation:** Class open their books at the story of Henny Penny.

Teacher—Children, you have heard this story many times and have told it to the class so that it will be very easy for us to read it from the book.

The story is a talk between Henny Penny, Cocky Locky, and several other members of the barnyard company. Does any one remember all the birds that talked together and what it was all about?

**(a) Picture study of the story of Henny Penny:**

Teacher—Let us look at the picture of the story and find all the birds that went to tell the king.

This leads to an informal conversation with the children about the different characters in the story and their representation in the picture, the teacher drawing out the children in a free discussion so that the important points shall be emphasized. See the lesson on oral language, Chapter II. This study should lead to an appreciation of the artistic beauty of these illustrations which cannot fail to make an impression on the children.

**(b) Application of phonics:**

Teacher—Let us look at the words under the picture and find the names of all the characters in the story. If you cannot tell the first name, try and sound the first letter in the name. You will see that each bird has two names, perhaps you can give them.

Pupil—Henny Penny, Cocky Locky, Ducky Daddles,  
Goosey Poosey, Turkey Lurkey, and Foxy Woxy.

Teacher—Notice the initials of each name. An initial is the  
first letter in a name. What are Henny Penny's  
initials? Can you sound them? You have had  
them in your Primer.

Teacher goes to the blackboard and writes the initials  
and names on the board.

H. P.—Henny Penny

G. P.—Goosey Poosey

C. L.—Cocky Locky

T. L.—Turkey Lurkey

D. D.—Ducky Daddles

F. W.—Foxy Woxy

Teacher—If you can give the sound of the initial letters, the  
name will be very easy to pronounce.

Pupil—I know the first sound of the first name, it is like the  
sound in hat. h-h-h.

Pupil—It is Henny, and the word is Henny Penny.

Pupil—The next initial sound is like the first sound in cat,  
c-c-c.

Pupil—It is Cocky Locky.

Pupil—The initials for the next name are alike, d-d-d,  
Ducky Daddles.

Pupil—I can sound the initials for the next name, g-g-g,  
p-p-p.

Pupil—I know the name, Goosey Poosey.

Teacher—And the last name?

Class—Foxy Woxy.

(c) The use of the Primer:

Teacher—Let us find these sounds in our Primers. You  
may open your Primers at page 14. Take the  
little exercise at the bottom of the page. The  
first sound is what?

Pupil—It is this sound, b-b-b.

Teacher—When you come to read the story in your readers you will find that the Book has a part to say in all the plays. Sound the first letter in book—

Pupil—b-b-b, book.

Teacher—Now sound the letters in the first line of the exercise.

Pupil—b-b-b, ad, bad.

Pupil—b-b-b, at, bat.

Pupil—b-b-b, ag, bag.

Pupil—b-b-b, and, band.

Teacher—Let us find this sound, b-b-b, in the words in the phrase exercise, just above these words. Does any one see it?

Pupil—I see it in Bat, bat.

Pupil—I see it in Baker Man.

Teacher—There is another in—best man.

Pupil—I see the first sound in Locky and Lurkey. It is in the last row of words at the bottom of the page, l-l-l, ad, lad.

Teacher—Let us sound all the words in this line.

Pupil—l-l-l, ad, lad.

Pupil—l-l-l, and, land.

Pupil—l-l-l, atch, latch.

Pupil—In one line all the words begin with the c-c-c, sound. I can sound them, c-c-c, ap, cap; c-c-c, at, cat; c-c-c, an, can.

**(d) Writing lesson from the Phonic Exercise:**

Teacher—Let us go to the board and write some of the letters we have been sounding. I will write one for you, and then you may try.

The teacher steps to the board and writes the letter l, several times, giving a rhythmic tone to her voice in unison with the movement of her chalk on the board. Practice the words and movement before giving it.

Teacher—*Up and down, up and down, up and down; you see it is just a tall loop, up and down, up and down.*  
Now the class may try.

The class pass to the board and write while the teacher gives the directions. When the class can make the letter fairly well, the teacher asks them to sound the letter as they write.

Teacher—The next letter we shall write is like the letter l, but it has a curve at the bottom. It is the first letter in book.

Teacher writes the letter b on the board and gives the rhythmic count as for the letter l.

Teacher—*Up, and down, and round—Up, and down, and round.* Now the class may try.

The teacher may need to help individual pupils with this exercise, by placing her hand over the child's hand and guiding it. Insist upon the rhythm, which is far more important in speed and accuracy in penmanship than any other factor.

(e) **Seat work:**

Teacher—When you go to your seats, children, you may practice these letters on you pads. Then you may take your letters from your boxes and lay them on your desks to form the words we have had in your Primers. Make all the words which begin with the sound b-b-b, l-l-l, and c-c-c, in the list of words on page 14, in your Primers.

**2. Reading the lesson with the pupils: Books open at the story of Henny Penny.**

**Teacher**—I will read the story to you and you may follow the lines as well as you can while you read.

This story is told as a little play and everyone talks in it.

Even the book talks as you will see if you look at the first line in the story. Then Henny Penny talks and then the book again, then Cocky Locky and all the people who went to tell the king.

Perhaps some of you know the lines so well that when I come to Henny Penny's you can read them. If you can, raise your hand and I shall be glad to have you read any part that you know.

The teacher begins reading, announcing the characters as she reads. She will not read long before someone will be ready to give some of the more familiar lines and finally the entire class will be taking part in the reading.

Just as soon as the pupils can read with some degree of independence, the story may be dramatized, and if any part is difficult the teacher may take it until the class has mastered it. The Book parts contain the descriptive parts of the story and the vocabulary is more varied than the character parts. For that reason it will be well for the teacher to take the Book parts until the pupils are more familiar with them.

A free and spontaneous response to these lessons from the pupils is the essential aim and motive of the teacher. No pressure should be felt by the children as regards requirement from the teacher. "Can you?" and "Will you?" should

take the place of "You must!" if we would relieve the first grade pupil of the sense of failure which the school so often gives him in these early lessons by setting its requirement far beyond his reach.

(a) **Reading the story for content:**

Teacher—reads—One day Henny Penny was in the yard.

She was picking up corn.

A nut fell on her head.

And she said:

Teacher—What did she say? Can any one give the lines?

Can any one find the lines in the book?

Pupil—I see the lines and I can give them.

Oh, my! Oh, me!

The sky is falling!

I must go and tell the king.

Teacher—reads—So she went along—then stops and looks at the class.

Pupil—And she went along,

And she went along,

Till she met Cocky Locky.

Teacher—What did Cocky Locky say?

Pupil—Where are you going, Henny Penny?

Teacher—Who can tell what Henny Penny said?

Pupil—Oh, my! Oh, me!

The sky is falling!

I must go and tell the king!

Teacher—Find this part in the book. Now look at the names of the speakers at the left of the page.

Who speaks after Henny Penny?

Pupil—Cocky Locky says, May I come with you, Henny Penny?

Teacher—And what does Henny Penny say to that?

Pupil—She says, Come along, Cocky Locky.

Teacher—Now I think we are ready to read the story on the first page. Who speaks first?

Pupil—The Book speaks first, and I think I can take that part.

Teacher—Who speaks next?

Pupil—Henny Penny does. I can read her part.

Pupil—I can take the next part of the Book.

Pupil—Cocky Locky speaks next, I know her part.

Teacher—Very well, we each know our parts and are ready to read. Everyone must be ready and not keep us waiting.

**(b) Reading for expression:**

Teacher—For the second page of our story I think we shall have no trouble knowing our parts. If we sound the initial letter of the speaker we can easily find the name. We shall sound the first letter to ourselves quietly and that will give us all the help we need.

Teacher—Where were we in our story?

Pupil—Ducky Daddles had just met Cocky Locky and Henny Penny.

Teacher—What did Ducky Daddles say to Cocky Locky?

Pupil—Where are you *going*, Cocky Locky?

Teacher—And did Cocky Locky tell her?

Pupil—No, she said: I am going with *Henny Penny*.

Teacher—And what did Ducky Daddles say then?

Pupil—She said: Where are *you* going, Henny Penny?

Teacher—And Henny Penny said?

Pupil—Oh, my! Oh, me!

The sky is falling!

I must go and tell the king!

Teacher—How did Henny Penny's voice sound when she said this?

Pupil—She was frightened.

Teacher—Yes, if she had been a little girl I think she would have wrung her hands and cried. When we read Henny Penny's part we must make the class feel how frightened we are.

Now what does Ducky Daddles say?

Pupil—May I come *with* you, Henny Penny?

Teacher—And then?

Pupil—Come *along*, Ducky Daddles.

Teacher—Go on with the Book part, James.

James—So they went along,

And they went along,

And they went along,

Till they met Goosey Poosey.

Teacher—You read that very well, James; you made us feel that they went a long way. Did the class notice how long the way seemed when James read the lines? That is what we try to do when we read aloud—to make those who listen feel the way we do about the story.

(c) **Reading for interpretation:**

The class read on through the lines until they come to the meeting with Foxy Woxy.

Teacher—Here they come to Foxy Woxy, and he stops to ask the same question the others have asked. Who leads the procession, and to whom does Foxy Woxy speak?



Pupil—Turkey Lurkey leads, and the fox speaks to her.

Teacher—What does Foxy Woxy say?

Pupil—Where are you going, Turkey Lurkey?

Teacher—Have all the others asked the question in just the same way?

Pupil—I think Foxy Woxy says it differently.

Pupil—I think he says the same words, but he feels differently.

Pupil—All the others have been friends.

Teacher—Don't you think Foxy Woxy was friendly?

Pupil—I think he pretended he was.

Pupil—He wanted to get them into his cave.

Teacher—What did the others want?

Pupil—They wanted to know where they were all going.

Pupil—They were friendly.

Pupil—I think they wanted to help.

Teacher—There seems to be a great difference between Foxy Woxy's interest and the others'. I think you all see that.

Suppose we try to show the difference in the way Foxy Woxy talks. What kind of a voice would he use? How would he speak?

Pupil—He wouldn't be cross.

Pupil—He wouldn't want them to know what he intended to do.

Pupil—I think he would be very polite.

Teacher—Someone take the part of Foxy Woxy and pass along in front of the class and read the lines in the book. The first pupil on the end will be Turkey Lurkey, the next Goosey Poosey, and so on. I would like to see if you can show us, by the way you read, all the planning that Foxy Woxy is doing as he speaks to the different birds.

Pupil—Where are you going, Turkey Lurkey?

Pupil—(Turkey Lurkey) I am going with Goosey Poosey.

Pupil—(Foxy Woxy) Where are you going, Goosey Poosey?

Pupil—(Goosey Poosey) I am going with Ducky Daddles.

Pupil—(Foxy Woxy) Where are you going, Ducky Daddles?

Pupil—(Ducky Daddles) I am going with Cocky Locky.

Pupil—(Foxy Woxy) Where are you going, Cocky Locky?

Pupil—(Cocky Locky) I am going with Henny Penny.

Pupil—(Foxy Woxy) Where are you going, Henny Penny?

Pupil—(Henny Penny) Oh, my! Oh, me!

The sky is falling!

I must go and tell the king!

Teacher—Do you think the birds were afraid of Foxy Woxy?

Pupil—They wouldn't have gone with him if they had been afraid.

Pupil—That shows how polite he was.

Teacher—He was more than polite, wasn't he? I think he was crafty.

Pupil—I think he was sly and cunning.

Pupil—He was cruel, too.

Pupil—But he didn't get Henny Penny.

Pupil—That was because she was the last one.

Pupil—I think it was because she waited to see if the others came out.

Teacher—Do you think she was cautious?

Pupil—She didn't rush in with the others.

Pupil—She was a wise little Henny Penny.

Teacher—How did Foxy Woxy get them into the cave?

Pupil—He said: This is the way to the king.

Teacher—Then what happened?

Pupil—reads—So Turkey Lurkey went in,  
And didn't come out.

Goosey Poosey went in,  
And didn't come out.  
Ducky Daddles went in,  
And didn't come out.  
Cocky Locky went in,  
And didn't come out.  
Then Henny Penny said:

Pupil—reads—Oh, my! Oh, me!

This is not the way to the king!

Pupil—She knew something was wrong.

Teacher—What did she do?

• Pupil—reads—So she didn't go in.

But she ran,  
And she ran,  
And she ran,  
Till she ran home.

And no one told the king that the sky was  
falling.

Teacher—Do you like the ending of this story?

Pupil—I wish they hadn't gone into the cave.

Pupil—I am glad Henny Penny didn't go.

Pupil—I am glad she got home.

Pupil—I think they shouldn't have followed Foxy Woxy.

Teacher—We are ready to play the story the next time we  
read it. We shall choose the parts and act them  
as we read from the book.

A plan for dramatization will be found in Oral Language,  
Chapter II.

#### PHRASE EXERCISE IN THE STORY OF HENNY PENNY

Teacher—Let us turn to page 7, and see how many of the  
names we can find that are in the picture. This  
is a phrase exercise like those in the Primer,

where a little phrase from the story is to be read.

Pupil—I see the name of Cocky Locky.

Teacher—What does it say about Cocky Locky?

Pupil—I know, it says, met Cocky Locky.

Teacher—Yes, and I think you can read all the names just below, for you see the same word is used with each name. Someone sound the little word of three letters that comes before the names.

Pupil—sounds, m-m-m, e-e-e, t-t-t, met.

Pupil—I can read them all—met Cocky Locky,  
met Ducky Daddles,  
met Henny Penny,  
met Goosey Poosey,  
met Turkey Lurkey,  
met Foxy Woxy.

Teacher—Suppose we go on with next list of names.

Pupil—I know the names but I don't know the first word.

Teacher—Can you sound it?

Pupil—w-w-w, i-i-i, I don't know the last sound.

Teacher—It is the first sound in the word “the.”

Pupil—th-the-th,—now I can sound it, w-w-w, i-i-i, th, with.  
with Henny, Penny,  
with Cocky Locky,  
with Goosey Poosey,  
with Turkey Lurkey.

Teacher—The same names come again in the next line, can you read those?

Pupil—Turkey Lurkey went in,

Pupil—Goosey Poosey went in,

Pupil—Ducky Daddles went in,

Pupil—Cocky Locky went in,

Pupil—I see one that I can read, she—ran—home (hesitates).

Teacher—You read the words in the phrase but they didn't mean anything. Try to tell us what she did.

Pupil—She ran home.

Pupil—Oh, my! Oh, me!

Teacher—How well you read that, just as you would talk.

Can any one else read a phrase in that way?

The value of the Phrase Exercise lies in the amount of drill it will give the children in sight reading without proving tiresome and irksome. Keep the exercise one of pleasure to the children without stress or compulsion. Be sure the phrases are given naturally, as the pupil would talk.

#### PHONIC EXERCISE IN THE STORY OF HENNY PENNY

Teacher—Turn to page 8, and let us look at the words in this exercise. Tell me something about the words in the first row.

Pupil—They all end in the same letter.

Pupil—They all end in the letter y.

Teacher—What sound has the letter y in these words? Pronounce the word slowly until you hear the sound.

Pupil—Hen, ny-y-y, it sounds like i (sounds short i).

Teacher—That is what sound, i-i-i?

Pupil—It is the short sound of i.

Teacher—Suppose we give the rhyme.

Class—The thirsty piggies cry

This little sound of I.

i, i, i, i, i, i, i,

We're very dry,

The thirsty piggies cry,

I, i, I, i, I, i, I.

**Teacher**—The letter y sounds like i in some words; sometimes it is long and sometimes short, or sometimes it says i (short) and sometimes it says i (long).

If you look at the lower line of words, in the first row, you will find the other sound of y. Can any one sound the first word in that row?

**Pupil**—(sounds) s-s-s, k-k-k, y-y-y, sky.

**Pupil**—y, sounds like I in this word.

**Teacher**—What sound is that?

**Pupil**—It is the long sound of y.

**Teacher**—Here on this page we have the two sounds of y which are like the two sounds of i. All the words at the top of the page have what sound of y? And at the bottom of the page?

**Pupil**—(sounds short i)—i-i-i, and (sounds long i)—i-i-i.

**Teacher**—Now I think we are ready to sound the words at the top of the page. They are the names of our friends who went to tell the king. Their names all end in this short sound of y.

The dividing of words into their syllables should be required of pupils as soon as polysyllabic words are used. There is no form of analysis that is so valuable as this in training a child to hear and see the groups of sounds and letters that make up his words. It will make the spelling of a difficult word comparatively easy and will assist greatly in the analysis and synthesis of new and complicated words.

#### **1. Writing lesson from the Phonic Exercise:**

**Teacher**—Can any one in the class write the letter y on the board? You may all pass to the board and try. I will write it first and then we will write it together.

The letter *y* has an *up*, down *up*, and *loop*; *up*, down *up*, and *loop*; *up*, down *up*, and *loop*.

If you are ready we will make them together while I direct.

Ready! *Up*, down *up*, and *loop*; *up*, down *up*, and *loop*.

We will erase the practice letters and write a letter *y* in our spaces.

Write the letter that sounds like m-m-m; write the two letters together—m-m-m, y-y-y. (Sounds the letter m, and y.)

Write this letter (sounds b-b-b, and sounds y-y-y). Write the two letters together; what words have you? b-b-b, y-y-y.

Pupil—We have the words, my and by.

## 2. Seat work:

Teacher—When you pass to your seats you may write these two words, *my* and *by*, on your pads with your large pencils. Then you may take your letter boxes and form with your letters some of the phrases we have been reading. Be sure that you can read every phrase that you make with your letters, for I shall ask you all to read them. If you can write some of the shorter phrases on your pads I shall ask you later to write them on the board where we can all see them.

Each child should be supplied with two envelopes or boxes of material for this work. The printed alphabets can be bought from a school supply house, or the local printing house will furnish them. These should be used in reproducing the printed forms in the Primer and First Reader.

The teacher, herself, can prepare the written forms for this work. Dissected alphabets of the script can be prepared by her and placed in each child's desk, to be ready for an assignment of this kind. She should also write the different words in script which make up the phrases in the Phrase Exercises, place them in an envelope, and distribute them when needed. The transition from print to script is made unconsciously and easily if made in this way.

**Vary these exercises at the seat.** A different assignment for each day of the week should be the teacher's aim for seat work. Put away old material until it becomes new from disuse.

**Inspection should follow an assignment of seat work.** Make this an infallible rule, otherwise the work becomes perfunctory and automatic. There is no incentive from the child's standpoint which equals the teacher's personal criticism of the work he does at his seat.

#### **WORD EXERCISE IN THE STORY OF HENNY PENNY**

##### **Word game:**

**Teacher**—Turn to page 9, children, to the Word Exercise at the top of the page.

We shall play a game for this exercise. I shall read a line from the story of Henny Penny which has a word in it taken from this exercise, and you may tell which word it is.

Look at the first word in the exercise. I shall read a line and you may tell me the word. Raise your hand, please, if you know.

**Teacher**—reads—One day Henny Penny was in the yard.

**Pupil**—The first word is "yard."

**Teacher**—reads—I must go and tell the king.



Pupil—The word “must” is the second word in the exercise.

Teacher—reads—May I come with you, Henny Penny?

Pupil—You read the next two words, “come” and “with.”

Teacher—reads—So they went along.

Pupil—The word is they,

Teacher—Till they met Ducky Daddles.

Pupil—The word is till.

Teacher—Till she ran home.

Pupil—There are two of the words in that line—“till” and “home.”

Teacher—And no one told the king that the sky was falling.

Pupil—There are two words in that line, “told” and “falling.”

Teacher—She was picking up corn.

Pupil—The word is “picking.”

Teacher—Where are you going, Henny Penny?

Pupil—The word is “going.”

Teacher—So she went along.

Pupil—The word is “along.”

Teacher—I will give you something harder to do. You may find a line with one of these words in and then read it. Then the class may guess which word you have in mind. Let us spend a few minutes finding the lines.

After a few minutes of silent reading in which the pupils find their words in the text, the game goes on with the pupils reading the lines and finding the words.

#### LANGUAGE EXERCISE IN THE STORY OF HENNY PENNY

The Language Exercise may be treated in the same way:

A pupil may find one of the phrases or sentences in the Language Exercise in a line of the text and read it to the class, and someone in the class may tell which phrase it is.

The Language Exercise also gives a brief review of some forms of the verb, *go—going, go, went*, as they occur in the text; a question and answer form—*May I come?* and *Come along*, and a present and past participle form—*is falling*, and *was picking*. There should be no thought in the teacher's mind of drills on these forms, nor should she make the child conscious of them. All the Language Exercises throughout the book are intended to familiarize the pupils with the different language forms without making him conscious of them. They should be treated as reading exercises with the game element made prominent.

The silent reading which these exercises cultivate when given with the word game adds much to their value.

It is quite apparent to a first-grade teacher that there is small opportunity for children just beginning to read silently with any profit to themselves. Games of this kind which give a distinct motive for silent reading and create a real demand for it, especially when the text is already familiar, make the silent reading lesson well worth while.

#### **Summary of points emphasized in these Lessons:**

The illustrated lessons which are given in this manual are in no wise intended as models for the primary teacher to follow. Rather they are offered as suggestive material for use in organizing a series of reading lessons from the Fox Primer and First and Second Readers. Nor should all the points developed in these lessons with the story of Henny Penny be included in any one lesson of the series. No story needs so complete an analysis as that given to this story. But each of the story units in the first two books may be organized on the same general plan, and the different details of matter and method used, some with one story and

some with another, however best it may suit the convenience of the teacher, her class of children, and the materials she may have at hand to carry on her work.

There is a certain sequence of development, however, which should be followed if the best results are to be secured. For instance:

Oral analysis should precede the analysis of the printed form.

Oral language should precede the reading exercise.

The study recitation should precede the reading recitation.

The seat work should be a continuation of the recitation and closely related to it.

While phonics should be taught at a separate period and as an independent subject, the application of phonics to the reading, spelling, and writing lessons should be made whenever it is possible.

## CHAPTER IV

### PHONIC CHART FOR ORAL DRILLS

#### Oral Phonic Drills for Teacher and Pupils:

##### 1. Familiar words; initial sounds with short vowels:

b as in bob; bag, bog, bun, bet, bid.

c as in cock; can, cog.

d as in dad; Dan, dot, dug, den, dig.

f as in fluff; fat, fox, fun, fed, fit.

g as in gig; gag, got, gun, get.

h as in Ho! had, hog, hug, hen, hit.

j as in jam; jag, jog, jug, jet, jib.

k as in kick; keg, kin.

l as in lull; lag, lot, lug, leg, lip.

m as in mum; mat, mop, mug, met, mid.

n as in Nan; nap, nod, nun, net, nip.

p as in pup; pat, pop, pup, pen, pin.

r as in roar; rat, rot, rug, red, rib.

s as in sis; sat, sop, sun, set, sin.

t as in tot; tat, tot, tug, ten, tip.

v as in valve; van, vex, vim.

w as in we; wag, wot, wed, wit.

y as in ye; (semiconsonant) yes, you.

y as in my; (vowel) cry, fly, sky, spy.

wr as in write, wrong, wretch, wreathe, wrench.  
kn sounds like the letter n; knee, knock, knife, knave,  
knead.

Note: dg after a short vowel sounds like the letter j.  
dg as in hedge, bridge, pledge, lodge, grudge, judge.

Note: a sounds like aw before the letters ll, lk, lt, ld.  
all as in ball, fall, call, small, squall, thrall.  
alk as in talk, chalk, walk, stalk, balk.  
ald as in bald, scald.

Note: The letter l followed by m, f, or v is silent but modifies the preceding a sound which is between the sound of a in flat and a in far:  
alm as in alms, calm, balm, qualm, psalm, palm.  
alf as in calf, calf, half.  
alv as in halve, salve, calve, halve.

Note: In many words gh after a vowel is not sounded.  
The vowel i is long before gh:  
igh as in sigh, thigh, high, nigh.  
ight as in sight, right, plight, knight, flight, bright.  
old as in sold, bold, gold, mold, scold, smolder.  
olt as in colt, bolt, colt.  
oll as in roll, toll, stroll, droll, scroll, roll.  
ind as in find, kind, wind, mind, behind, remind.  
ild as in mild, child, wild, mild.

Note: The diphthong ei sounds like ay followed by gh;  
eight as in eight, weight, freight, neighbor, sleigh.

Note: The diphthongs ou and au sound like aw when followed by gh:

ough as in bought, bought, thought, fought, thought.  
augh as in aught, caught, taught, naught, fraught.

**Note:** The letter w modifies the sound of a which follows it;  
a in calm.

wa as in want, wasp, watch, swap, what.

**Note:** The letters nc modify the sound of a which precedes  
it; a as in calm.

ance as in dance, lance, glance, trance, chance, dance.

**Note:** The blends, bl, cl, fl, gr, pr, tr; sk, sc, sp, st, sw; spl,  
spr, str, scr, shr should be sounded together.

bl as in black, block, blow, blind, bless.

cl as in cluck, cloth, club, cling, cloud.

fl as in flap, fly, flown, flirt, flour.

gl as in glad, glee, gloat, glide, glue.

pl as in play, plea, plunge, pledge, plane.

sl as in slay, sled, slain, slap, slight.

br as in brow, bring, broke, bride, brown.

cr as in crab, crumb, crutch, creed, crime.

dr as in drink, drill, dross, drug, drone.

fr as in fret, frank, freeze, frog, freed.

gr as in greet, grew, grape, grope, grind.

pr as in prop, pride, print, prowl, proud.

tr as in tree, trip, troop, tract, tribe.

sc as in scar, scold, scarp, score, scoff.

sk as in skate, skip, task, skim, mask.

sp as in spy, spend, speak, sprout, grasp.

st as in step, star, stood, stem, hoist, style.

sw as in swim, swell, swift, swoop, sweat.

spl as in splash, splice, sprawl, spruce, sprite.

str as in strong, strength, stream, strange, strive.

scr as in scrap, scratch, scrawl, screen, scrub.

**4. The vowel o, modified:**

**Note:** "The letter o in such words as cost, off, long, dog, God, etc., is by some pronounced like o in hot, but by others like aw in paw. Be careful not to sound the letter o by itself, as in hot, and then like aw in pronouncing the whole word. The best usage prolongs the sound of o in hot in words below without changing the sound."—Robins.  
o as in dog, God, cost, toss, off, hog, long.

**5. The vowel a, modified:**

**Note:** When the letters *as* are followed by *s, l, m, p, k*, they have the sound sometimes called Italian *a*:  
as in ask, cask, gasp, pass, bath, rasp.

**6. Difficult consonant sounds:**

**Note:** Words ending in *st* need careful enunciation; also *sp*:  
st as in feast, roast, roost, feasts, roasts, roosts.  
sp as in lisp, lisps, clasp, gasp.

**7. Unphonetic words:**

**Note:** Some words are unphonetic;  
one, two, enough, any, beau, isle, does, corps, gone, would.











